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National
Endowment
for the Arts

Music Program:
Presenters and Festivals
Jazz Management and
Special Projects

Application
Guidelines
Fiscal Year
1987

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Music
Presenters and Festivals
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Application Calendar

Grant Category	Application Deadline	Announcement of Grant Award or Rejection	Earliest Project Beginning Date
Presenters and Festivals	April 30, 1986	Dec. 1986	May 1, 1987
Jazz Management	April 30, 1986	Dec. 1986	May 1, 1987
Jazz Special Projects	April 30, 1986	Dec. 1986	May 1, 1987

These guidelines describe Music Program support for Presenters and Festivals, Jazz Management, and Jazz Special Projects only. For descriptions of other areas of support available from the Music Program for both organizations and individuals, please see page 22.

LATE APPLICATIONS WILL BE REJECTED.

INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Preface

The National Endowment for the Arts, an independent agency of the Federal Government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

Statement of Mission
National Endowment for the Arts

Preamble

Throughout the ages, man has striven to go beyond the limits of the immediate physical world to create that which was not there before and thus nourish the human spirit. Our first record of man's perception of the world around him was through art scratched on cave walls, carved in stone, or modeled in clay. Man's need to make, experience, and comprehend art is as profound as his need to speak. It is through art that we can understand ourselves and our potential. And it is through art that we will be understood and remembered by those who will come after us.

This nation's governance is based on our people's commitment to freedom of imagination, thought, and expression. Our many aesthetic and cultural traditions are precious to us—for the rich variety of their beauty and as a symbol of the diverse nature of the United States.

Primary support for the arts has always come directly from the people of this nation: artists in localities all across the country who create and sustain the arts and contributors who support the arts out of conviction and as a matter of civic and regional pride.

It was in this context that the National Foundation on the Arts and the Humanities Act was enacted in 1965. The Congress found that "the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter of private and local initiative, is also an appropriate matter of concern to the Federal Government . . ."

The Congress also found that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent . . ."

Mission

The mission of the National Endowment for the Arts is:

- To foster the excellence, diversity, and vitality of the arts in the United States and
- To help broaden the availability and appreciation of such excellence, diversity, and vitality.

In implementing its mission the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content.

Implementation

Who: The Endowment assists individual artists; those who act on behalf of artists or audiences; organizations whose primary intention is artistic or educational; and state and local arts agencies. Demonstrated or potential excellence and capacity to conceive, develop, or present a work of art are primary criteria.

Statement of Mission
National Endowment for the Arts, continued

What: Endowment activities:

- Demonstrate national recognition of the importance of artistic excellence.
- Provide opportunities for artists to develop their talents.
- Assist in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value.
- Assure preservation of our cultural heritage.
- Increase the performance, exhibition, and transmission of art to all people throughout the nation.
- Deepen understanding and appreciation of the arts among all people nationwide.
- Encourage serious and meaningful art programs as part of basic education.
- Stimulate increasing levels of nonfederal support of the arts.
- Improve the institutional capacity of the best of our arts organizations to develop, produce, present, and exhibit bold and varied fare.
- Provide information about the arts, their artistic and financial health, and the state of their audiences.

How: The Endowment, in conjunction with private and public partners, carries out its mission through grants programs and a wide range of leadership and advocacy activities. The Endowment also serves as a national forum to assist in the exchange of ideas and as a catalyst to promote the best developments in the arts and education about them. The Endowment's grants programs include individual, project, and longer term institutional support.

Endowment decision-making is guided by peer panel review and the National Council on the Arts and by additional advice from the artistic fields and their public and private supporters. The Endowment works closely with its public partners (the state and local arts agencies) to reflect regional, state, and local perspectives and assist cooperation in implementation of government arts support programs. The Endowment's programs are aimed at benefiting all people of this nation regardless of sex, race, creed, national origin, handicap, age, or habitat.

Information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, which is available from:

Public Information Office
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5400
202/682-5496 Voice/TTY

Visually impaired people may obtain a cassette recording of these or any other Endowment Program's guidelines and the Guide to the National Endowment for the Arts by writing or calling:

Music Section
National Library Service
for the Blind and Physically Handicapped
The Library of Congress
Washington, D.C. 20542
202/287-9254

Please specify which publication (e.g., the Guide to the National Endowment for the Arts or a specific Program's current guidelines) you wish to have recorded.

Table of Contents

Introduction 4
- Important Information 4

Categories of Funding 6
- Presenters and Festivals 6
  - How to Apply/Presenters and Festivals 11
- Jazz Management 16
  - How to Apply/Jazz Management 17
- Jazz Special Projects 19
  - How to Apply/Jazz Special Projects 19

Other Programs of Interest 22

Application Information 25
- Legal Requirements 25
- Methods of Funding 26
- Instructions for Completing Organization Grant Application Form 27

Application Forms 29
- Organization Grant Application Form NEA–3 (Rev.) 29
- Music Presenters Supplementary Information Sheet 33
- Music Festivals Supplementary Information Sheet 41
- Jazz Management Supplementary Information Sheet 43
- Assurance of Compliance Form 45
- Application Acknowledgment Cards Back cover

Introduction

The Music Program of the National Endowment for the Arts assists creative and performing artists of exceptional talent. The Program also awards grants to music performing, presenting, and service organizations of the highest artistic level and of national or regional significance. This booklet contains guidelines for three funding areas within the Music Program—Music Presenters and Festivals, Jazz Management, and Jazz Special Projects—for Fiscal Year 1987. Support is for projects starting between May 1, 1987 and May 31, 1988.

These guidelines are different from previous years. All applicants should read this material thoroughly.

If you have questions or need help with your application, contact:

Music Program
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5445

Important Information

Eligibility

Organizations must meet the legal requirements on page 25 and must have been in existence at least two years prior to application. See also "Eligibility" sections for Presenters and Festivals, Jazz Management, and Jazz Special Projects. All presenting activities receiving support in this category must be open to the general public.

Organizations presenting music together with other art forms may apply under these guidelines for music presentations, and should also consult the Presenting Organizations guidelines of the Endowment's Inter-Arts Program. (See "Other Programs of Interest" on page 23.) No organization may receive funds from both Programs for the same expenses.

Former grantees must have submitted required final reports on Fiscal Year 1983 and 1984 Music Program grants. In addition, FY 1985 grantees must submit either a final or interim report on their FY 1985 Music Program grants in order to be eligible.

Deadline and Announcement Dates

Applications must be postmarked no later than April 30, 1986. Do not expect notification of grant awards or rejections before December 1986.

Projects may begin any time between May 1, 1987 and May 31, 1988, and may not extend beyond one year of the start date.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

Site Visits

Site visits, which provide evaluative material for use in the application review process, will be made to as many applicants as possible.

Site visits will be coordinated through an outside organization. All inquiries about and requests for site visits, however, should be made in writing directly to the Endowment's Music Program.

Scope of Projects

Applicants may request assistance to strengthen existing or ongoing activities or to undertake new projects. Organizations should not plan activities that can be sustained only with continued Endowment support.

Grant Amounts and Matching Funds

Grant amounts are specified for each category. Generally, grants may be used to pay up to half the cost of a project and each grantee must match the funds on at least a one-to-one basis. The required matching funds should come from cash contributions and earned income, if possible. The Endowment urges organizations seek new sources of matching funds.

Any in-kind matching used toward Endowment grants will be carefully reviewed by the Music Advisory Panel and must be carefully documented in line with Federal record-keeping requirements.

Applicants whose grants are recommended at less than the amount requested may be asked to revise the project budget. The revision may involve a reduction in the scope of the project and/or on adjustment of the budget to include increased funds from non-Endowment sources.

Continuing Support

Each year panelists review each application on its merits. Required materials must be submitted each year an application is made. An award granted one year does not imply Endowment support for subsequent years.

Application Review

The Music Program staff checks applications for completeness. Then the Music Advisory Panel, a rotating committee of experts from the music field, reviews the applications. Following panel review, the National Council on the Arts makes recommendations to the Chairman of the National Endowment for the Arts for final decision. Applicants are then notified.

Please do not seek information on the status of your application. You will be notified in accordance with the Application Calendar inside the front cover of these guidelines.

Details on requesting funds will accompany the grant award letter.

Final Reports

At the end of the grant period, the Endowment requires final reports from all grantees. If you receive a grant, complete instructions on final reporting will accompany the grant letter.

Grantees who have failed to submit required final reports for previous grants are not eligible to apply for subsequent funding.

Acknowledgement of Endowment Support

If you receive a grant, all published materials and announcements regarding the project must credit the National Endowment for the Arts.

Music Presenters and Festivals

This category is designed to assist music presenting organizations and music festivals that present music of the highest artistic level and of national or regional significance. Applicants may include presenting organizations, consortia of presenters, music festivals, state arts agencies, and regional arts organizations. See specifics below.

The purposes of the Music Presenters and Festivals category are to:

- Encourage performance opportunities for American artists, ensembles, conductors, and musical organizations of the highest artistic level and of national or regional significance.
- Increase the availability of music performances of the highest artistic level to the widest possible public.
- Improve the quality of music performances.
- Encourage the presentation of a wide variety of musical genres and styles including music of our time, especially American music, where appropriate.

A presenting organization selects artists and arts groups, engages them to perform for contracted fees, and presents them to the public. Presenting organizations also manage all the presentational details, from hall arrangements and stagehands to ushers, box office, and publicity.

The Music Program is particularly interested in encouraging opportunities for American artists and American music. Special consideration will be given to presenters and festivals whose series feature **American artists** as well as **American music**, where appropriate, as part of their overall programming. The Music Program also encourages the presentation of lesser-known artists and groups of the highest artistic level.

The Music Program requires all applicants to insure that opportunities are provided for minority artists and audiences.

Eligibility/Presenters

In order to apply as a presenter, an organization must:

- Meet the legal requirements on page 25.
- Provide music of the highest artistic level and of national or regional significance.
- Have a minimum of two years' experience in presenting paid professional musicians or musical groups to the general public. See below, as well as "Special Notes and Requirements" starting on page 9 for additional requirements for presenters of different types of music.
- Generally, have paid administrative staff responsible for presenting professional artists. (See also "Special Notes and Requirements" on page 9).
- For former grantees, have submitted required final reports on Fiscal Year 1983 and 1984 Music Program grants. In addition, FY 1985 grantees must submit either a final or interim report on their FY 1985 Music Program grants in order to be eligible.

Applicants may include, but are not limited to, performing arts centers, independent and university presenting organizations, jazz organizations, museums, and orchestras.

Groups or consortia of three or more presenters may also apply. For a consortium to be eligible, all of its members must meet the legal requirements on page 25, and at least two-thirds of its members must meet the rest of the above criteria as well.

If a presenting organization is itself a performing entity as well, it may apply only for the presentation of musicians other than its own members. For example, a symphony orchestra may apply to present a series featuring visiting chamber music and jazz ensembles, but it may not receive support from this category for ensembles composed of its own members.

(Continued on next page)

Eligibility/Presenters, continued

Single-Music Presenters

This sub-category is designed to assist presenters of any one of the following:

- Chamber music or new music. (For the purposes of this booklet, "chamber music or new music" is considered a single music area.)
- Jazz.
- Solo Recitalists.

Multi-Music Presenters

This sub-category is designed to assist presenters of any combination of the following:

- Chamber music or new music.
- Chorus.
- Jazz.
- Orchestra.
- Solo Recitalists.

Eligibility/Music Festivals

In order to apply as a music festival, an organization must:

- Meet the legal requirements on page 25.
- Provide music of the highest artistic level and of regional or national significance.
- Offer a series of music events which are special in character, coordinated within a specific period of time, presented at a centralized location, and include two or more of the music areas listed below.
- Have presented a minimum of five different programs in each of the past two seasons, in two or more of the following music areas: chamber music or new music, chorus, jazz, orchestra, opera-musical theater, or solo recitalists. Summer festivals may include the summer of 1986 as one of the required two years.
- Generally, have paid administrative staff responsible for presenting professional artists.
- For former grantees, have submitted required final reports on Fiscal Year 1983 and 1984 Music Program grants. In addition, FY 1985 grantees must submit either a final or interim report on their FY 1985 Music Program grants in order to be eligible.

Organizations wishing to present a single-music area festival, e.g. a jazz festival, should apply as a **single-music presenter** and should meet the requirements for the one area of music being presented.

Eligibility/ State Arts Agencies and Regional Organizations

State arts agencies and regional organizations may also apply in this category. Support is available under Multi-Music Presenters and/or Music Festivals (see above requirements for each).

State/regional organization applicants must be operating under a state or regional plan approved by the Endowment.

Former grantees must have submitted required final reports on Fiscal Year 1983 and 1984 Music Program grants. In addition, FY 1985 grantees must submit either a final or interim report on their FY 1985 Music Program grants in order to be eligible.

(Continued on next page)

Presenters and Festivals, continued

We Fund

Activities of presenting organizations and music festivals designed to improve their ability to present diverse music of the highest artistic level. Eligible for support are costs related to:

- Artists' fees for performances and residencies.
- Presenting emerging or lesser-known American artists.
- Broadening the range of repertoire presented, by including substantial works by American composers, as well as music of our time.
- Broadening the artistic and/or ethnic diversity of presentations.
- Strengthening an organization's ability to present artists well: improving management, artistic direction, and/or programming skills.
- Presenting special activities, such as workshops, designed to increase audience awareness and appreciation of music.
- Reaching larger and more diversified audiences through special concert series, residencies, and special services to schools, hospitals, inner-city areas, parks, shopping malls, the aged, the disabled, etcetera.
- Collaborating with other performing or presenting organizations: booking artists cooperatively with other presenters; sharing performances, resources, or staff.
- Working with local or regional media to present music performances to further the public's understanding and appreciation of music. (See also "Other Programs of Interest/Media Arts" on page 23.)
- Finding new ways to increase earned and contributed income.

Applicants should apply for one or more of the above and also refer to "Special Notes and Requirements" starting on page 9 for qualifications and details relating to various areas of music being presented.

No organization may receive funds from more than one Endowment Program for the same expenses.

We Do Not Fund

- General operating expenses and unspecified expenses.
- Basic real estate and maintenance costs.
- Presentation of non-professional or foreign artists or ensembles.
- Presentation of choruses or orchestras only.
- Presentation of folk/traditional music. (See "Other Programs of Interest/Folk Arts" on page 23.)
- Fees of commercial/for-profit music organizations.
- Presentation of faculty artists or groups by their own institutions.
- Faculty salaries.
- Student and training activities. (This is not meant to exclude festivals or presenters which sponsor such activities. Endowment support under this category, however, must be directed to professional activities. See "Other Programs of Interest/ Music Professional Training" on page 22.)
- Any music presentations (or other activities) not open to the general public.
- Costs of recording. (See "Other Programs of Interest/Music Recording" on page 22.)
- Costs of competitions.
- Debut concerts/recitals, i.e., the first professional engagements of artists or ensembles.
- Construction or renovation of facilities.
- Purchase or repair of musical instruments or equipment.
- Foreign tours or foreign travel.
- Creation of new organizations.
- Research.
- Commissioning of new musical works. (The Music Program supports the rehearsal and performance of new works under this category, and the creation of new works through its Composers Fellowship, Consortium Commissioning, and Jazz Fellowship categories. See "Other Programs of Interest" on page 22.)

(Continued on next page)

How the Category Works

An organization may submit a maximum of two applications a year under this category, one as a presenter (either single-music or multi-music) and, if appropriate, one as a music festival.

An organization applying as a presenter should submit one application as either a single-music presenter or a multi-music presenter. Those applying to present a single-music area must meet the special requirements (starting on page 9) for presenters of that one music area. Those applying to present two or more music areas must meet the special requirements for Multi-Music Presenters (see page 9).

In all cases, the music area for which an organization applies and whose requirements an organization must meet is determined by the project which is to be presented. For example, a chamber music presenter requesting funds to present only a jazz ensemble would apply under Single-Music Presenter/Jazz, not Single-Music Presenter/Chamber Music or New Music. A multi-music presenter requesting funds to present only new music would apply under Single-Music Presenter/Chamber Music or New Music, not Multi-Music Presenter.

An organization acting separately as both presenter and music festival may apply twice, as a presenter (single-music or multi-music) and as a music festival. Submit separate applications for each (one for Presenters and one for Music Festivals). Note that the expenses shown on each application must be separate and distinct. For further instructions, please see page 11.

Special Notes and Requirements/ Multi-Music Presenters

- Organizations must have presented a minimum of five different music programs in each of the past two seasons; programs must have included two or more of the following music areas: chamber music or new music, chorus, jazz, orchestra, or solo recitalists.

- Organizations must have paid administrative staff responsible for presenting professional artists.

Special Notes and Requirements/ Single-Music Presenters

For organizations applying to present only chamber music or new music:

- A Single-Music Presenter of chamber music may apply for support to present a chamber music ensemble (a group of three or more musicians without a conductor). Orchestras and chamber orchestras are not included. Chamber music presenters of recitalists with an accompanist or duos should refer to the notes for Single-Music Presenters/Solo Recitalists.

- A Single-Music Presenter of new music may apply for support to present solo, duo, or ensemble performances of new music.

- Organizations must have presented at least six paid performances by small music ensembles (chamber music or new music, jazz, or vocal ensembles) over the past two years.

- Presenting organizations are urged to apply for support of the presentation of "emerging" American ensembles (those which generally perform fewer than 60 contracted public concerts a year) and, where appropriate, the presentation of substantial works by American composers.

For organizations applying to present only jazz:

- Presenters are reminded of their responsibilities regarding copyrights, performance rights, licensing fees, royalties, etcetera.

- Jazz organizations seeking support for improving their management capabilities should refer to "Jazz Management" on page 16. Organizations seeking support for jazz projects involving activities other than performance or management should refer to "Jazz Special Projects" on page 19.

(Continued on next page)

Presenters and Festivals, Special Notes and Requirements/ Single-Music Presenters, continued

For organizations applying to present only solo recitalists:

- For the purposes of this category, "solo recitalists" include individual recitalists, recitalists with an accompanist, and duos. Presenters of ensembles of three or more should refer to the notes for chamber music or new music above.

- Endowment support is intended to assist the presentation of American artists who have had prior professional recital experience and are actively pursuing and committed to careers as solo recitalists. Applicants are urged to provide opportunities for emerging and mid-career artists of great talent who have not yet received national recognition as recitalists. This category is not designed to assist those artists of national reputation whose solo recital careers are already well established. Organizations with questions about proposed artists are encouraged to call the Music Program/Solo Recitalists Presenters before applying.

- Presenters may request support, on a matching basis, for solo recital(s) and/or residencies by solo recitalists.

- The presenter must have presented a minimum of three public recital programs for a contracted fee in each of the two years prior to the application deadline. Programs should have included American music.

Review Criteria

In reviewing applications, advisory panelists first consider:

- Quality and diversity of programming
  —Quality and diversity of the artists and musical genres (including variety of styles) presented.
  —Presentation of American artists and, where appropriate, American music.
  —Presentation of emerging and of lesser-known artists and music organizations of the highest artistic level.
  —Quality of artistic leadership.

- Presentation ability
  —Ability to attract or develop broad audiences for high quality music presentations, including new and experimental works, where appropriate.
  —Organizational stability, management expertise, and fiscal responsibility.
  —Appropriateness of the facilities to the performances presented.
  —Degree of responsibility toward the musicians contracted, including appropriate artists' fees and arrangements and the percentage of budget allocated to artists' fees.
  —Extent and diversity of audience served.
  —Commitment to strengthening residencies and encouraging greater involvement of touring ensembles and individuals in master classes, workshops, young people's concerts, and similar outreach activities.
  —Past residency experience, where appropriate.
  —Generation of income through ticket sales.
  —Efforts to involve artists and audiences from all sectors of the community, including minorities and special constituencies.

They also consider:

- Merit of the project/Evidence that:
  —Clear, realistic objectives and methods of implementation have been established.
  —The project is appropriate to the organization.
  —The applicant has budgeted appropriately for the project.
  —The project will be supported by a variety of additional sources.

- Completeness and accuracy of the application
  —A clear description in the application of the projects for which funds are being requested, together with appropriate budget information.
  —Submission of all required materials, including all required final and/or interim reports, by the deadline date.

(Continued on next page)

Review Criteria, continued

In addition to the above criteria, applications from State Arts Agencies and Regional Organizations will be reviewed according to the following:

- Commitment to use grant and matching funds to help presenters engage artists and ensembles of the highest artistic level.
- Commitment and creativity of efforts to improve the long-term climate of music presentation in the state or region.
- Ability to raise matching funds from state, regional, and private sources.
- Efforts to encourage the presentation of American artists and, where appropriate, American music.
- Inclusion of out-of-state/out-of-region ensembles and artists.
- Demonstration of a commitment to music presentation. The level of proposed activities will be evaluated based on an appropriate combination of the following factors:
  —Number and quality of active music presenters.
  —Number and quality of music ensembles and artists presented.
  —Number of days of service for those ensembles and artists.
- Efforts to encourage residencies.

Grant Amounts and Matching Funds

Grants will generally range from $2,000 to $50,000. Most grants will be between $3,000 and $10,000.

Organizations must match grants on at least a one-to-one basis. Grants of $25,000 or more may require a three-to-one match and may be made as Treasury Fund grants (see page 26).

Arts Endowment assistance is intended to encourage increased and continuing local income, both earned and contributed.

Any in-kind matching used toward Endowment grants will be carefully reviewed by the Music Advisory Panel and must be carefully documented in line with Federal record-keeping requirements.

Applicants whose grants are recommended at less than the amount requested may be asked to revise the project budget. The revision may involve a reduction in the scope of the project and/or an adjustment of the budget to include increased funds from non-Endowment sources.

How to Apply/ Presenters and Festivals

Important Information for **All Music Presenters and Festivals Applicants**

You may submit a maximum of two applications under Presenters and Festivals: one as a Presenter (either Single-Music or Multi-Music) and one as a Festival. If you are applying under both Presenters and Festivals, contact the appropriate Music Program Specialists before applying.

All application materials, including cassettes, must be submitted each year even by organizations that have received grants from the Arts Endowment in the past.

If a qualified organization without the appropriate legal status applies through a non-profit organization, all budgetary and programming information should refer to the presenting organization, not to the applicant organization.

If an applicant is part of a larger organization, such as a presenter within a university, all application information, including supplementary materials, should refer to the presenting organization itself, not to the university.

Application materials should be submitted in the order shown below. All materials must be typed; copies must be clear and readable. Information should be submitted on 8½″ × 11″ pages. Do not use photoreduction to fit more words on a form or page. Be sure to keep duplicates of everything you send. Although you may have submitted similar information in previous applications, supplementary materials must be submitted with each application.

(Continued on next page)

Send completed application forms and all required supplementary materials in one package to:

Grants Office/ MPF, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C., 20506

All applicants must submit the following:

1. **Three copies** of Organization Grant Application Form NEA–3 (Rev.). One copy must be the typed, signed original. Instructions for completing this form start on page 27. One blank form follows those instructions.

2. **Three copies** of any required final reports on Fiscal Year 1983 and 1984 Music Program grants, if not previously submitted. Current grantees should also provide **three copies** of a brief interim narrative report on projects still underway.

3. **Two copies** of the Music Presenters Supplementary Information Sheets A and B on pages 33–39 or, for festivals, the Music Festivals Supplementary Information Sheet on pages 41–42. Summer festivals should note the special instructions for Sections I and III regarding 1986 Actual-to-date Performance and Ticket Sales Information.

4. **One copy** of the Assurance of Compliance Form on page 45. All applicants must submit a completed form whether or not one has been submitted previously.

5. **Two copies** of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.

6. **Three copies** of a one-page history of the organization.

7. **Three copies** of an audited financial statement for the most recently completed fiscal period. An unaudited statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available. If your organization does not have audited financial statements, a financial statement signed by an official of the organization with legal authority to obligate the organization must be submitted.

8. **Three copies** of a budget giving a breakdown of projected income and expenses for each year beginning with the current fiscal period, up to and including the year for which support is requested.

9. **Three copies** of brief biographical sketches of the artistic directors and key administrative personnel of the organization involved in the proposed project.

10. **Three copies** of a list of the personnel and repertoires of those groups to be presented. If repertoires for the 1987–88 season are not yet set, provide a sample listing representative of each artist's or group's programming for the current and upcoming seasons. Jazz presenters should submit only a list of personnel.

11. **Three copies** of sample brochures and programs from the last two seasons' presentations. Submit enough programs to document your organization's eligibility and to demonstrate the scope and range of your programming, including American music. Jazz presenters may submit flyers, posters, etcetera, if brochures and programs are unavailable.

12. Where applicable, **three copies** of a detailed plan for the proposed residency.

(Continued on next page)

13. Where applicable, **three copies** of statements confirming the cooperation of other participating organizations and/or individuals.

14. The self-addressed application acknowledgment card (see back cover of booklet).

SUPPLEMENTARY MATERIALS IN ADDITION TO THOSE LISTED ABOVE ARE REQUIRED OF MOST APPLICANTS. REVIEW CAREFULLY THE "SPECIAL APPLICATION REQUIREMENTS" STARTING BELOW.

Special Application Requirements/
All Applicants

All applicants must submit the materials listed under the preceding section on "How to Apply" and the materials listed below for the applicable area (e.g., Multi-Music Presenters, Single-Music Presenters, Music Festivals or State Arts Agencies and Regional Organizations).

Special Application Requirements/
Multi-Music Presenters

- **Two copies** each of cassettes of proposed artists/ensembles, in each music area in your request, **whose work may not be familiar to the panelists.** If you do not have a cassette, contact the artist's management or the artist directly. See also "General Instructions for Submitting Samples" on page 15. NOTE: Cassettes will not be returned.

- If jazz is one of the areas for which you are seeking support, also submit the materials listed under "For organizations applying to present jazz" below.

Special Application Requirements/
Single-Music Presenters

For organizations applying to present only chamber music or new music:

- **Two copies** each of cassettes of proposed ensembles **whose work may not be familiar to the panelists.** If you do not have a cassette, contact the ensemble's management or the ensemble directly. See also "General Instructions for Submitting Samples" on page 15. NOTE: Cassettes will not be returned.

For organizations applying to present jazz:

- **Two copies** of a brief history of your organization's involvement with jazz programming and any long-range goals for strengthening or diversifying your programming and/or financial base for jazz.

- **Two copies** of formal statements of interest and/or availability from artists (or their representatives) who will be presented. Applications without any formal statements will be rejected. The Music Program/Jazz must receive written notification of any changes in participating artists immediately, along with a statement of interest and/or availability from the newly scheduled artist(s). If your application includes a radio or television broadcast, submit a letter of agreement from the artist.

- **Two copies** each of sample promotional materials for jazz activity during the 1986–87 season, and a detailed plan, including planned expenditures, for the promotion of the proposed application activity during the 1987–88 season.

- **Two copies** each of personal promotional brochures or other background information on the jazz artists to be presented during the 1987–88 season.

- If your application includes more than one project, **two copies** of itemized expenses for each separate project.

- **Two copies** each of cassettes of proposed jazz artists/ensembles, especially emerging or locally-based artists, **whose work may not be familiar to the panelists.** If you do not have a cassette, contact the artist's management or the artist directly. See also "General Instructions for Submitting Samples" on page 15. NOTE: Cassettes will not be returned.

(Continued on next page)

Presenters and Festivals, Special Application Requirements, Single-Music Presenters, continued

For organizations applying to present only solo recitalists:

- **Two copies** each of sample promotional materials for the presentation of recitalists during the 1986–87 season, and a detailed plan, including planned expenditures, for the promotion of recitalists for the 1987–88 season.
- **Two copies** each of personal promotional brochures or other background information on the recitalists to be presented during the 1987–88 season.
- If available, **one copy** each of signed contracts with the solo recitalists for whom support is requested in this application. (If you receive a grant, copies of contracts will be required before grant funds may be released.)
- **Two copies** each of cassettes featuring the recitalist(s) you propose to present during 1987–88. If you do not have a cassette, contact the artist's management or the artist directly. If no cassette of the solo recitalist(s) for whom support is requested in this application is available, the presenting organization must submit a cassette representative of solo recital presentations in recent seasons. See also "General Instructions for Submitting Samples" on page 15. NOTE: Cassettes will not be returned.

Special Application Requirements/ Music Festivals

- A complete list of presentations from the last two festivals.
- A statement from the artistic director on the purpose of the festival.
- **Three copies** of schedules and/or programs from your 1986 and 1987 festival seasons. Sample programs and attendance statistics from your summer 1986 season, unavailable at this time, must be sent to the Music Program by September 1, 1986, **at the latest** (see also the special instructions for Sections I and III of the Music Festivals Supplementary Information Sheet on pages 41 and 42). Applications will be considered incomplete without these updates; incomplete applications are unlikely to be funded.
- **Two copies** each of cassette(s), clearly labelled, documenting recent festival presentations in at least two different program areas. Cassettes should be of recent (within the past two years), unedited performances conducted by the **Music Director** of the festival.

  If the festival includes orchestral activities, one cassette (two copies) must be of unedited concert performances of orchestral repertoire without soloists conducted by the **Music Director** of the festival.

  Any application submitted without cassettes will be rejected.

  See also "General Instructions for Submitting Samples" on page 15.
  NOTE: Cassettes will not be returned.

Special Application Requirements/ State Arts Agencies and Regional Organizations

- **Two copies** each of cassettes representative of proposed artists/ensembles **whose work may not be familiar to the panelists.** See also "General Instructions for Submitting Samples" on page 15. NOTE: Cassettes will not be returned.

PLEASE CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

If **new** information which might affect your application becomes available after submission of the application, please mail the new material with an explanatory note directly to one of the following Music Program Presenters and Festivals areas:

MPF: Chamber Music or New Music
MPF: Jazz
MPF: Solo Recitalists
MPF: Multi-Music Presenters
MPF: Music Festivals

(Continued on next page)

The artistic quality of music presentations, as demonstrated by the sample cassette(s) submitted, is a primary criterion in the panel's evaluation of your application. This is a highly competitive program. It is to your advantage to make certain that cassettes submitted are of the highest possible quality.

Required Sample

1. Submit **two copies** each of sample cassettes as specified in "Special Application Requirements" on pages 13–14.

2. Cassettes should be of recent, unedited performances.

3. As advisory panelists' time to review cassettes is limited, please indicate through counter numbers which selections or segments best represent the artist(s) or ensemble(s) whose work may not be familiar to the panelists (or, for festivals, their overall quality). (As counter numbers may vary widely, it is recommended that you place these selections at the beginning of the cassette.) If no cassette of the artists/ensembles is available, submit **two copies** of cassettes representative of artists/ensembles presented in recent seasons. ALL CASSETTES SHOULD BE OF THE HIGHEST POSSIBLE QUALITY.

4. Recordings may be submitted on **cassettes only**, ready to play, with works recorded on one side only. Give counter numbers corresponding to the beginning of each selection.

5. Label each cassette as follows:

   - Applicant's name and address.
   - Performers' names.
   - Composers' names.
   - Titles of works recorded.
   - Date(s) of recording.

6. Film samples (in 16mm or super 8; film can be screened in double system) and video tapes (in 1/2" open reel or 3/4" cassette) may be sent in addition to, **but not in place of**, the audio tapes required. Label each film or video sample with the information requested in Item 5 above.

Whenever possible, the cassette should be included in the application package submitted by the applicant. If the cassette is sent from another source, the sender should make sure that the applicant organization is clearly identified and should mail the cassette directly to the appropriate area (Chamber Music/New Music Presenters, Jazz Presenters, Solo Recital Presenters, Music Festivals, or Multi-Music Presenters) within the Music Program:

e.g., Music Program/Jazz Presenters
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Cassettes sent from another source should be postmarked no later than the application deadline of April 30, 1986.

Cassettes will not be returned. Film samples and video tapes will be returned by regular mail after the panel has reviewed them. The Endowment cannot be responsible for any loss or damage.

Jazz Management

This category is designed to help strengthen the management capabilities of jazz organizations of the highest artistic level and of national or regional significance.

A limited number of grants will be available to help jazz organizations hire professional management personnel or strengthen existing management. Funds may be used to establish a new management position or to help pay permanent management staff who were previously unpaid in areas such as administration and fiscal management, audience development, promotion, and fund raising.

Applicants must justify the need for the management position. Funds for permanent staff may be used for key management positions only. Funds may not be used for clerical or secretarial support. Applicants are asked to be mindful of providing opportunities for minorities.

Project costs may include only the salary and fringe benefits of the position.

Applicants may apply annually for support of the same position for up to three years.

Eligibility

Jazz presenting organizations, consortia of three or more jazz ensembles, and regional or national service organizations for jazz are eligible. Applicants must meet the legal requirements on page 25.

Jazz presenting organizations must have been involved with jazz programming for at least two years at the time of application and must demonstrate a strong commitment to jazz programming. This category is not designed to assist organizations that present jazz as one of many activities. Colleges and universities may not apply in this category.

A consortium of three or more jazz ensembles may apply under this category; individual ensembles seeking support to improve management should refer to Chamber Music/New Music and Jazz Ensembles in the Music Ensembles guidelines (see "Other Programs of Interest" on page 22). Each ensemble in a consortium must have presented at least ten public performances over the last two years. One member of a consortium may apply on behalf of the group or a consortium may apply through an appropriate nonprofit, tax-exempt organization. The applicant organization must maintain a close working relationship with the ensembles and must be able to provide full and accurate accounting of the ways in which grant funds are spent.

Regional or national service organizations must have had service to jazz as a focus of their activities for at least two years.

Former grantees must have submitted required final reports on Fiscal Year 1983 and 1984 Music Program grants. In addition, FY 1985 grantees must submit either a final or interim report on their FY 1985 Music Program grants in order to be eligible.

Review Criteria

In reviewing applications, advisory panelists consider the criteria outlined for Presenters and Festivals on pages 10–11 and:

- Applicant's history of and commitment to jazz programming.
- Potential of the proposed position to help the organization strengthen its management capabilities and artistic excellence.
- Appropriateness of the duties and responsibilities of the position to the organization's needs.
- Responsibilities of the proposed position in relation to responsibilities of board members and existing staff—management, artistic, and administrative.
- Realism and appropriateness of the proposed salary and fringe benefits.
- Documented evidence that the position is new or has been previously unpaid.
- Strategies for sustaining the position in the future without Endowment support.

Grant Amounts and Matching Funds

Grants will generally not exceed $15,000 and most will be for less. While grantees should generally match the Endowment funds on at least a one-to-one basis, some first year grants may be made on a partially-matching or non-matching basis.

(Continued on next page)

Grant Amounts and Matching Funds, continued

Grants for second or third year support of a position will be made on a decreasing basis, with the grantee required to provide the additional funds necessary to maintain the salary at its previous level.

Grant and matching funds may be applied only to the salary and fringe benefits of the position. Travel, supplies or any other expenses may not be included in the project budget.

How to Apply/ Jazz Management

Application materials should be submitted in the order shown below. All materials must be typed; copies must be clear and readable. Information should be submitted on 8½" × 11" pages. Be sure to keep duplicates of everything you send.

Organizations applying under Jazz Management **and** Single-Music Presenters/Jazz **do not have to submit asterisked items in the list below with their Jazz Management application.** All asterisked supplementary materials must be included in the application package for Presenters and Festivals. All other materials must be mailed **under separate cover** with the Jazz Management application. Do not mail a Jazz Management application in the same package as a Single Music Presenters/Jazz application.

Send completed application forms and all required supplementary materials in one package to:

Grants Office/JMA, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

1. **Three copies** of Organization Grant Application Form NEA–3 (Rev.). One copy must be the typed, signed original. Instructions for completing this form start on page 27. One blank form follows those instructions.

2. **One copy** of the Assurance of Compliance Form on page 45. All applicants must submit a completed form whether or not one has been submitted previously.

3. **Two copies** of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.

*4. **Two copies** of the Music Presenters Supplementary Information Sheets A and B, pages 33–39.

5. **Two copies** of the Jazz Management Supplementary Information Sheet on page 43.

6. **Three copies** of any required final reports on Fiscal Year 1983 and 1984 Music Program grants, if not previously submitted. Current grantees should provide **three copies** of a brief interim narrative report on any Jazz Management projects still under way.

*7. **Three copies** of an audited financial statement for the most recently completed fiscal period. An unaudited statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available. If your organization does not have audited financial statements, a financial statement signed by an official of the organization with legal authority to obligate the organization must be submitted.

(Continued on next page)

*8. **Three copies** of a budget giving a breakdown of projected income and expenses for each year beginning with the current fiscal period, up to and including the year for which support is requested.

*9. **Three copies** of a brief history of your organization's involvement with jazz programming and any long-range goals for strengthening or diversifying your programming and/or financial base for jazz.

*10. **Three copies** of sample brochures and/or programs from the last two years' activities. Organizations applying on behalf of a consortium must provide documentation that each member ensemble has given at least ten public performances over the last two years.

*11. **Three copies** each of sample promotional materials for jazz activity during the 1986–87 season. For consortium applications, please provide this material for each member ensemble.

12. **Three copies** of the resume of the person to be hired, if known at the time of application.

13. **Three copies** of a statement, signed by the authorizing official, affirming that the position is new or has been previously unpaid.

14. For consortium applications, **three copies** of statements confirming the participation of all members.

*15. For performing or presenting organizations, a sample cassette of recent jazz performances. See also "General Instructions for Submitting Samples" on page 15. NOTE: Cassettes will not be returned.

16. The self-addressed application acknowledgment card (see back cover of booklet).

PLEASE CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Special Requirements

If a Jazz Management grant is awarded, no funds will be released until the Music Program receives:

1. The resume of the person who will fill the position.
2. The contract or similar agreement between that person and the organization official with hiring authority. Responsibilities of the individual to be hired must be clearly outlined.

Jazz Special Projects

This category is open to innovative projects of national or regional significance which benefit the field of jazz and which are not eligible in other categories. Such projects must be of exceptional merit and must support professional activity in the field. Examples of activities eligible for support include, but are not limited to:

- Services to the field, including jazz conferences.
- Oral histories and archival activities.
- Media projects which can further the public's awareness and appreciation of jazz. (Presenting organizations should refer to the Presenters and Festivals category on page 6. See also "Other Programs of Interest/Media Arts" on page 23.)

Eligibility

Organizations must meet the legal requirements on page 25 and must have been in existence at least two years.

Former grantees must have submitted required final reports on Fiscal Year 1983 and 1984 Music Program grants. In addition, FY 1985 grantees must submit either a final or interim report on their FY 1985 Music Program grants in order to be eligible.

Review Criteria

In reviewing applications, advisory panelists consider the following criteria:

- Scope and importance of the project.
- Potential benefit for the field of jazz.
- Ability to carry out the project as demonstrated by previous accomplishments.
- Artists' fees; participants' honoraria.
- Realism and appropriateness of any fees to be charged to the public.
- Evidence of coordination with and commitment to the project from participating organizations and/or individuals.
- Plans for promoting the activity and disseminating the results.
- Evidence that the proposed activity has been properly researched; that it will not duplicate existing work; or that it offers a unique or valuable contribution to/for the jazz field.
- Final or interim reports and on-site evaluations for previous Music Program grants, where relevant.
- Completeness of the application.
- Stability and fiscal responsibility, and the relationship of the amount requested to total operating income and expenses.

Grant Amounts and Matching Funds

There are no minimum or maximum grant amounts. The scope and importance of the project and the availability of funds determine grant levels. Grants will generally require at least a one-to-one match.

How to Apply/ Jazz Special Projects

Application materials should be submitted in the order shown below. All materials must be typed; copies must be clear and readable. Information should be submitted on 8½" × 11" pages. Be sure to keep duplicates of everything you send.

Organizations applying under Jazz Special Projects **and** Single-Music Presenters/Jazz **do not have to submit asterisked items in the list below with their Jazz Special Projects application.** All asterisked supplementary materials must be included in the application package for Presenters and Festivals. All other materials must be mailed **under separate cover** with the Jazz Special Projects application. Do not mail a Jazz Special Projects application in the same package as a Single-Music Presenters/Jazz application.

Send completed application forms and all required supplementary materials in one package to:

Grants Office/JSP, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

(Continued on next page)

1. **Three copies** of Organization Grant application Form NEA–3 (Rev.). One copy must be the typed, signed original. Instructions for completing this form start on page 27. One blank form follows those instructions.

2. **One copy** of the Assurance of Compliance Form on page 45. All applicants must submit a completed form whether or not one has been submitted previously.

3. **Two copies** of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.

4. **Three copies** of any required final reports on Fiscal Year 1983 and 1984 Music Program grants, if not previously submitted. Current grantees should provide **three copies** of a brief interim narrative report on any Jazz Special Projects activities still under way.

*5. **Three copies** of a brief history of your organization's involvement with jazz programming and any long-range goals for strengthening or diversifying your programming and/or financial base for jazz.

*6. **Three copies** of an audited financial statement for the most recently completed fiscal period. An unaudited statement is acceptable if an audited statement is not available. An audited statement, however, must be sent as soon as it is available. If your organization does not have audited financial statements, a financial statement signed by an official of the organization with legal authority to obligate the organization must be submitted.

*7. **Three copies** of a budget giving a breakdown of projected income and expenses for each year beginning with the current fiscal period, up to and including the year for which support is requested.

*8. **Three copies** of a list of grants you have received from the Arts Endowment in the past two years, including Music Program grants, and of any applications you have made or intend to make to the Arts Endowment this year. Please include a brief description of the projects involved.

9. **Three copies** each of biographical sketches of the chief administrator(s) for the proposed project.

10. Where applicable, **three copies** of statements confirming the cooperation of other participating organizations and/or individuals.

11. The self-addressed application acknowledgment card (see back cover of booklet).

Applications for services to the field must also include:

Three copies of a description of:

1. The specific need for and anticipated results and benefits from the proposed project.

2. Your plans for promoting the proposed project and for documenting and disseminating the results.

3. Where applicable, your eligibility and/or membership criteria, your fee structure for individuals and organizations served, and your membership, including geographic distribution.

(Continued on next page)

Applications for media projects, oral histories, and archival activities must also include:

1. **Three copies** of a statement:

   a. Explaining the need for the project and how it will add to the body of information on jazz.

   b. Documenting your experience and expertise in the area of the proposed project.

2. Evidence that you have researched existing materials on the proposed subject(s), and that the proposed activity will not duplicate existing work. Evidence may include copies of correspondence, bibliographies, lists of sources from archival institutions, and other similar materials.

3. **Three copies** of a comprehensive plan for housing, publicizing, and disseminating resulting materials. Describe procedures for public use of the materials and provide information on any fees that may be charged.

4. Samples of previous work produced in the respective area as follows:

   a. For media projects: a representative video tape of a previous production.

   b. For oral histories: **two** representative cassettes, with transcripts, of previous interviews and **two copies** of the brochure, catalogue, or listing of the oral history collection.

   c. For archival activities: **two copies** of the brochure, catalogue, or listing of the archival collection.

PLEASE CHECK YOUR APPLICATION PACKAGE CAREFULLY. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Other Programs of Interest

Overall information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, available from the Endowment Public Information Office.

Those programs which may be of particular interest to individuals involved in the music field are described briefly below. For further information, call the number provided or write:

_____ (Appropriate Program Name)
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Music

The Arts Endowment's Music Program (202/682-5445) offers assistance in a number of areas in addition to those presented in this book.

Fellowships

- Composers: for composers and individuals collaborating with composers.
- Jazz: for professional jazz musicians and composers.
- Solo Recitalists: for music recitalists.

Music Ensembles

- For ensembles performing music in the following areas:

  —Chamber Music, New Music or Jazz.
  —Chorus.
  —Orchestra.

- Composer in Residence: for two or more music performing organizations which wish to sponsor a composer in residence.

- Consortium Commissioning: for consortia of three or more performing organizations and solo recitalists for the commissioning and performance of American works.

Music Professional Training, Recording, Centers for New Music Resources

- Music Professional Training: for post-secondary programs which provide outstanding training leading to professional careers in music.

- Career Development Organizations for Solo Recitalists: for organizations which provide career development services for recitalists.

- Music Recording: for organizations and, on a one-year pilot basis, solo and duo performers to record and distribute American music.

- Centers for New Music Resources: for electronic music studios, computer centers, and other innovative resources.

- Services to Composers: for organizations which assist composers.

- Special Projects: for organizations proposing innovative and exemplary projects that will have a broad impact on the music field and that are not eligible under other categories in Music.

Inter-Arts

Organizations that present music together with other art forms should consult the Presenting Organizations category of the Inter-Arts Program. This category is designed to improve and expand the abilities of organizations to present diverse, high quality, interdisciplinary arts programming in their communities.

The Inter-Arts Program also supports artists' colonies, interdisciplinary service organizations, and other interdisciplinary arts projects. (202/682-5444)

Dance

The Dance Program offers assistance to choreographers and organizations that perform and present dance. (202/682-5435)

Dance/Inter-Arts/State Programs Presenting/Touring Initiative

The Dance/Inter-Arts/State Programs Presenting/Touring Initiative provides support to State Arts Agencies and Regional Organizations which assist presenting organizations to book professional dance companies and dance artists. (Contact the Inter-Arts Program at 202/682-5444 or the Dance Program at 202/682-5435.)

Design Arts

The Design Arts Program supports a variety of projects in architecture; landscape architecture; urban design, historic preservation and planning; interior design; graphic design; industrial design; and fashion design. The Program offers grants to organizations and individual fellowships. (202/682-5437)

Expansion Arts

The Expansion Arts Program supports professionally-directed arts organizations of high artistic quality which are deeply rooted in and reflective of the culture of a minority, inner city, rural, or tribal community. (202/682-5443)

Folk Arts

The Folk Arts Program supports the presentation and documentation of traditional arts and artists. (202/682-5449)

Media Arts: Film/Radio/Television

The Media Arts Program offers assistance to individuals and nonprofit organizations involved in film, video, radio, and television. Among those organizations assisted are a number of media arts centers which provide regional access to exhibition and production equipment and facilities as well as other media resources. (202/682-5452)

Opera-Musical Theater

The Opera-Musical Theater Program assists the production of opera and musical theater, the development and performance of new or seldom-produced works, and the broadening of audiences through touring. (202/682-5447)

Challenge Grants

Challenge Grants are designed to help arts institutions broaden the base and increase the level of contributed support from nonfederal sources. Organizations receiving Challenge Grants must match every Federal dollar with at least three dollars from other sources. Matching funds must be from new sources or represent increased giving from former donors. Applicants are expected to have comprehensive, long-range institutional development plans and fundraising strategies at the time of application. (202/682-5436)

National Endowment Arts Management Fellowships

The National Endowment Arts Management Fellowships bring arts administrators to the Endowment's offices in Washington, D.C. Participants work as members of the Endowment staff and attend seminars and meetings with arts leaders. (202/682-5786).

International Exchange Fellowships

Five fellowships for work and study in Japan are awarded each year to American artists in various disciplines. Fellowships are awarded to outstanding mid-career practicing artists who show promise of becoming leaders in their field. They cover six-to-nine-month residencies in Japan. (202/682-5562)

Up to ten fellowships for work and study in France are awarded each year to American artists in various disciplines and to art museum curators. Fellowships are awarded to outstanding mid-career professionals. They cover residences of up to one year in France. (202/682-5562)

Office for Special Constituencies

The Office for Special Constituencies assists individuals and nonprofit organizations in making arts activities accessible to older adults and disabled and institutionalized populations. As part of its advocacy and technical assistance efforts, model project guidelines are developed with Endowment programs to encourage projects that demonstrate innovative ways to make the arts accessible. Please contact the Office concerning model project guidelines, technical assistance materials relating to accessibility, or for assistance in developing accessible programs. (202/682-5531 or 202/682-5496 Voice/TTY)

Arts Endowment/United States Information Agency Agreement

In October 1978, the National Endowment for the Arts and the International Communication Agency, now known as the United States Information Agency (USIA), signed a Memorandum of Understanding. Under the agreement, the Endowment advises the USIA on its support of international touring. The USIA may be able to provide some facilitative assistance for companies and individuals who have arranged tours overseas. Send your confirmed overseas touring schedules directly to the USIA at the address below. Further, each year the USIA directly sponsors a few performing arts presentations, often as extensions of privately arranged tours, in response to requests form American Embassies abroad.

Although groups or individuals not eligible for support from the Endowment Music Program may be considered for USIA sponsorship, the Endowment does not participate in the evaluation of such applications.

For further information, contact:

United States Information Agency
Arts America Program
400 C Street, S.W.
Washington, D.C. 20547
202/485-2779

American Music Center

The American Music Center maintains a collection of contemporary American works, including scores, librettos, recordings, and biographical information. Producers, performers, conductors, and other interested persons may study these materials.

For information about the Center and a catalogue of its materials, contact;

American Music Center
250 West 54th Street, Room 300
New York, NY 10019
212/247-3121

Application Information for Organizations

Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.[1] Organizations qualifying for this status must meet the following criteria:

  (1) No part of net earnings may benefit a private stockholder or individual.

  (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the applicant organization as a unit of either state or local government must be submitted with each application.

- Comply with Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and, where applicable, Title IX of the Education Amendments of 1972. Title VI, Section 504, and the Age Discrimination Act bar discrimination on the basis of race, color, national origin, personal handicap, or age in Federally assisted projects. Title IX prohibits discrimination on the basis of sex in Federally assisted education programs and activities. You must file an "Assurance of Compliance" form with the Grants Office of the National Endowment for the Arts. A form is provided at the back of these guidelines.

- Compensate professional personnel, laborers, and mechanics on Arts Endowment supported projects at no less than prevailing minimum compensation as defined by the Secretary of Labor in parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations. A copy of part 505 is available from the Endowment's Grants Office upon request.

[1]Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organization Office, 31 Hopkins Plaza, Baltimore, Maryland 21201.

To Help Us Gather Information

In connection with Title VI of the Civil Rights Act of 1964[1] the National Endowment for the Arts is seeking pertinent information and thoughtful advice concerning minority participation in the arts. As part of this effort, we are requesting information from applicant organizations regarding minority involvement at the artistic, administrative, board, and audience/participant level. Specifically, we would be interested in learning about the racial and ethnic composition of communities served by your organization, special programs and services provided to those communities, and the present or proposed membership in any planning or advisory body connected with your organization. In addition, we welcome any ideas or suggestions which might assist efforts to strengthen and expand minority participation in the arts at all levels.

[1]Title VI provides that no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance.

[2]"Minority" here includes American Indian or Alaskan Native; Asian or Pacific Islander; Black, not of Hispanic origin; Hispanic; other ethnic groups.

Methods of Funding for Organizations

Two types of grant funds are available to organizations applying under these guidelines: Program Funds and Treasury Funds. They are both explained below.

Program Funds

Program Fund grants to organizations usually must be matched at least one-to-one by nonfederal funds. Applicants must show (in Section X of the Organization Grant Application Form) that at least half the cost of the project will be met by the applicant. Anticipated sources of matching funds must be identified. Budgeted funds, as well as newly raised funds, generally may be used to match the Endowment grant.

Treasury Funds

Treasury Fund grants, designed to help applicants increase or sustain nonfederal contributions, generally must be matched with at least three nonfederal dollars for each Federal dollar. They are not available for projects or in amounts different from those specified in the regular guidelines.

Organizations applying for a Treasury Fund grant should so indicate in Section VII of the Organization Grant Application Form. The process of applying for and receiving Treasury Fund grants is similar to that for Program Fund grants. The amount requested from the Endowment, however, may not exceed 25% of the total project cost.

The release of Federal funds is contingent upon the following: an applicant's securing and documenting for the Endowment, pledges and/or private donations at least equal to the amount of Federal funds; and the approval by the Endowment of this documentation. This is referred to as the first match. The remaining minimum project cost (at least double the Federal monies) must be met with additional matching funds secured by the grantee organization.

For example:

Endowment grant	$20,000
First match by applicant	$20,000
Additional matching by applicant	$40,000
Minimum project cost	$80,000

Organizations interested in applying for a Treasury Fund grant are urged to contact the Program before applying.

Instructions for Completing Organization Grant Application Form NEA–3 (Rev.)

These instructions are keyed to the numbered sections of the Organization Grant Application Form found immediately following this section.

I. **Applicant organization.** The name provided here must be identical to that in the IRS determination letter for tax-exempt status or in the official document identifying the organization as a unit of either state or local government.

II. **Category under which support is requested.** Check the appropriate category on the application form. Single-Music Presenters should also check the area of music involved in their request.

III. **Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project. Generally the Endowment limits its financial participation in any project to 12 months or less.

IV. **Project description.** In the space provided, specify clearly how the requested funds will be spent (Presenters and Festivals applicants should see "We Fund" on page 8). Do not use photoreduction to fit more words in the space.

V. **Estimated number of persons expected to benefit from this project** is the total audience members, participants, students, or others (excluding employees and performers) who are anticipated to benefit directly.

VI. **Summary of estimated costs** is a recapitulation of direct costs and indirect costs as shown on the second and third pages of the application form. See instruction IX for further explanation.

VII. **Total amount requested from the National Endowment for the Arts.** The amount requested should be rounded to the nearest $10. The Endowment generally requires each applicant to obtain at least half the total cost of each project form nonfederal sources.

VIII. **Organization total fiscal activity.** If an applicant is part of a larger organization, such as a presenter within a university, this item should refer to the presenting organization itself, not to the university.

A. **Expenses** should include Arts Endowment projects funded and anticipated.

B. **Revenues, grants, & contributions** should include Endowment grants received and anticipated.

IX. **Budget breakdown of summary of estimated costs:**

A. **Direct costs** are those which can be specifically identified with the project.

1. **Salaries and wages** must be estimated at rates no less than prevailing minimum compensation as set out in the Code of Federal Regulations. See page 25. Fringe benefits may be included here only if not included as indirect costs.

2. **Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than $500 or with an estimated useful life of less than two years. (Equipment rental should be reflected under Item 5., not here.)

3. **Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. Foreign travel is generally not allowable in this program.

(Continued on next page)

4. **Permanent equipment** includes purchased equipment costing $500 or more with an estimated useful life of two years or more. This program does not support the purchase of permanent equipment. (Equipment rental should be reflected under Item 5., not here.)

5. **Fees for services and other expenses** includes artists fees for rehearsal and performance, rental of equipment or space, promotion costs, consultant fees, contractual services, photocopying, telephone, postage, and transportation of items other than personnel. LIST ALL ARTIST FEES HERE. List fees individually for each group or individual artists who will be performing. If the space provided on the form is not sufficient, specify the total for all fees and attach a detailed breakdown. Also list all appropriate fees for licensing, performance rights, copyrights, royalties, etcetera. With consultant fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount of each. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.

B. **Indirect costs** are those costs incurred for common or joint objectives and not readily assignable to specific activities. They may be computed by the application of an indirect cost rate established as a result of negotiation with the National Endowment for the Arts Audit Office, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington D.C. 20506, or another Federal agency. A copy of the agreement must accompany the application. (This copy will not be returned.)

X. **Contributions, grants, and revenues.** The Arts Endowment generally requires each applicant to obtain at least half the total cost of each project from nonfederal sources. Specify all sources of matching funds.

A. **Contributions:**

1. **Cash** donations anticipated for this project, except direct donations to the Endowment, and

2. **In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost.

B. **Grants** include all or a pro rata share of anticipated grants either wholly or partially restricted for use on this project. (Do not include the grant requested by this application.) A grant is generally characterized by written authority to spend up to a specified amount of money for a specified purpose.

C. **Revenues** include all other funds, regardless of source, expected to be used on this project.

XI. **States Arts Agency notification** urges each applicant to advise his or her state arts agency that this application is being made.

XII. **Certification** must be signed by an official of the applicant organization with legal authority to obligate the organization.

Music

Organization Grant Application Form NEA–3 (Rev.)

All applications must be submitted in triplicate and mailed to: Grants Office/MPF, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W. Washington, D.C. 20506

I. Applicant Organization (name, address, zip)

II. Category under which support is requested:

- ☐ Single-Music Presenter
  - ☐ Chamber Music or New Music
  - ☐ Jazz
  - ☐ Solo Recitalists
- ☐ Multi-Music Presenter
- ☐ Music Festival
- ☐ Jazz Management
- ☐ Jazz Special Projects

III. Period of support requested:

Starting _____
month day year

Ending _____
month day year

Project Director _____

Telephone _____

IV. Project Description (Specify clearly how the requested funds will be spent. DO NOT continue on additional pages.)

V. Estimated number of persons expected to benefit from this project.

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

		Total costs of project (rounded to nearest ten dollars)
A. Direct Costs		
Salaries and wages		$
Fringe benefits		
Supplies and materials		
Travel		
Permanent equipment		
Fees and other		
	Total direct costs	$
B. Indirect costs		$
	Total project costs	$

VII. Total amount requested from the National Endowment for the Arts ..... $ _____

NOTE: This amount (Amount requested): $ _____

PLUS Total contributions, grants, and revenues (X., page 3): + _____

MUST EQUAL Total project costs (VI. above): = _____

☐ Please check if your request includes Treasury Fund monies

VIII. Organization total fiscal activity

	Most recently completed fiscal period (Ending _____) month year	Estimated for current fiscal year (Ending _____) month year
A. Expenses	1. $	2. $
B. Revenues, grants, & contributions	1. $	2. $

Do not write in this space

IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages (INCLUDE ARTISTS' COMPENSATION IF PAID ON A SALARY BASIS)

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount $
			Total salaries and wages	$
			Add fringe benefits	$
			Total salaries and wages including fringe benefits	$

2. Supplies and materials (list each major type separately)

	Amount $
Total supplies and materials	$

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $
		Total transportation of personnel	$

Subsistence

No. of travelers	No. of days	Daily rate	$
		Total subsistence	$
		Total travel	$

IX. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment

	Amount $
Total permanent equipment	$

5. Fees for services and other expenses (list each item separately) (INCLUDE ARTISTS' COMPENSATION IF PAID ON A FEE BASIS)

	Amount $
Total fees and other	$

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Rate _____ % Base $ _____

Amount $ _____

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

2. In-kind contributions (list each major item)

Total contributions	$

B. Grants (do not list anticipated grant from the Arts Endowment)

	$
Total grants	$

C. Revenues

	$
Total revenues	$
Total contributions, grants, and revenues for this project	$

XI. State Arts Agency notification

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? _____ yes _____ no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Signature X _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director

Signature X _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" AND "SPECIAL APPLICATION REQUIREMENTS" SECTIONS FOR YOUR CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:
The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Music Presenters Supplementary Information Sheet A

All Music Presenter applicants must include **two copies** of this completed form (all four pages) in their application package.

Legal name of applicant: _____ Date: _____

APPLICANTS SHOULD LIST ON THIS FORM ENSEMBLES OR ARTISTS ONLY IN THE MUSIC AREA OR AREAS (CHAMBER MUSIC OR NEW MUSIC, CHORUS, JAZZ, ORCHESTRA, SOLO RECITALISTS) IN WHICH THEY ARE REQUESTING SUPPORT. A presenter seeking support for solo recitalists in 1987–88, for example, should list *only* those *solo recitalists* presented each season. A presenter seeking support in two or more music areas should list all ensembles or artists in each relevant music area. For each season, list all ensembles or artists in one music area, e.g., Chamber Music or New Music, before listing those in another, e.g. Jazz. Please write in the appropriate music area, e.g., "Jazz," before listing relevant ensembles or artists. If you might need additional space, please photocopy this blank form. Label any continuation pages carefully.

1984–85 SEASON

Names of Ensembles or Artists Presented*	Fee Paid	Total # of Perfor-mances	Total # of Work-shops	Seating Capacity	Ticket Price Range	Total Attendance	Total Number Tickets Sold	Number Sold on Series	Number Sold Individually	Number Distributed No Charge	Number of Radio or TV Broadcasts (Name Station)
MUSIC AREA: _____	$				$						
1984–85 Season Totals:	$_____	_____	_____			_____	_____	_____	_____	_____	_____

*In the case of jazz artists and solo recitalists, note instrument or voice classification. For solo recitalists, also provide repertory.

(continued on reverse)

Music Presenters Supplementary Information Sheet A (Continued)

Legal name of applicant: _____ Date: _____

1985–86 SEASON

Names of Ensembles or Artists Presented*	Fee Paid	Total # of Perfor-manaces	Total # of Work-shops	Seating Capacity	Ticket Price Range	Total Attendance	Total Number Tickets Sold	Number Sold on Series	Number Sold Individually	Number Distributed No Charge	Number of Radio or TV Broadcasts (Name Station)
MUSIC AREA: _____	$				$						
1985–86 Season Totals:	$_____	_____	_____			_____	_____	_____	_____	_____	_____

*In the case of jazz artists and solo recitalists, note instrument or voice classification. For solo recitalists, also provide repertory.

(continued on next page)

Music Presenters Supplementary Information Sheet A (Continued)

Legal name of applicant: _____ Date: _____

1986–87 SEASON

Names of Ensembles or Artists to Be Presented*	Type of activity (e.g., performances, workshops, lecture-demonstrations, etc.)	Fee to Be Paid	Location	Scheduled Dates
MUSIC AREA: _____				

(continued on reverse)

*In the case of jazz artists and solo recitalists, note instrument or voice classification. For solo recitalists, also provide repertory.

Music Presenters Supplementary Information Sheet A (Continued)

Legal name of applicant: _____ **Date:** _____

1987–88 SEASON

Names of Ensembles or Artists to Be Presented* (Underline those for whom support is requested. Names underlined should correspond to information provided in Section IV of the application form.)	Type of activity (e.g., performances, workshops, lecture-demonstrations, etc.)	Fee to Be Paid	Location	Tentative Dates/Periods
MUSIC AREA: _____				

*In the case of jazz artists and solo recitalists, note instrument or voice classification. For solo recitalists, also provide repertory.

Music Presenters Supplementary Information Sheet B

All Music Presenter applicants must include **two copies** of this completed form (all three pages) in their application package.

Legal name of applicant: _____ Date: _____

APPLICANTS SHOULD COMPLETE ONLY THE SECTIONS FOR THE MUSIC AREA(S) FOR WHICH THEY ARE REQUESTING 1987–88 SUPPORT. (E.g., a presenter seeking support for solo recitalists should complete only the section for "Solo Recitalists." A presenter seeking support for Chorus and Jazz should complete the sections for both "Chorus" and "Jazz.") If an applicant is part of a larger organization, such as a presenter within a university, all application information should refer to the presenting organization itself, not the university. NOTE: Only Multi-Music Presenters may apply to present choruses or orchestras.

I. PERFORMANCE INFORMATION

_____ / — /

month/day for beginning and end of season

	Season			
	1984–85	1985–86	1986–87	Projected 1987–88
A. Chamber Music or New Music				
1. Number of ensembles/artists booked				
2. Number of performances				
a. Subscription series				
b. Workshops, lectures, demonstrations				
c. Educational or community programs				
d. Other (specify)				
Total, a–d				
3. Number of radio/TV broadcasts of full concerts				
4. Total artists' fees paid (same as fees on Supplementary Information Sheet A)				
5. Total attendance (same as attendance on Supplementary Information Sheet A)				
6. Total expenditures				
B. Chorus (Multi-Music Presenters only)				
1. Number of ensembles/artists booked				
2. Number of performances				
a. Subscription series				
b. Workshops, lectures, demonstrations				
c. Educational or community programs				
d. Other (specify)				
Total, a–d				
3. Number of radio/TV broadcasts of full concerts				
4. Total artists' fees paid (same as fees on Supplementary Information Sheet A)				
5. Total attendance (same as attendance on Supplementary Information Sheet A)				
6. Total expenditures				
C. Jazz				
1. Number of ensembles/artists booked				
2. Number of performances				
a. Subscription series				
b. Workshops, lectures, demonstrations				
c. Educational or community programs				
d. Other (specify)				
Total, a–d				
3. Number of radio/TV broadcasts of full concerts				
4. Total artists' fees paid (same as fees on Supplementary Information Sheet A)				
5. Total attendance (same as attendance on Supplementary Information Sheet A)				
6. Total expenditures				

(continued on reverse)

Music Presenters Supplementary Information Sheet B (Continued)

Legal name of applicant: _____ Date: _____

I. PERFORMANCE INFORMATION (Continued)

_____ / — /
month/day for beginning and end of season

	Season			
	1984–85	1985–86	1986–87	Projected 1987–88
D. Orchestras (Multi-Music Presenters only)				
1. Number of ensembles/artists booked				
2. Number of performances				
a. Subscription series				
b. Workshops, lectures, demonstrations				
c. Educational or community programs				
d. Other (specify)				
Total, a–d				
3. Number of radio/TV broadcasts of full concerts				
4. Total artists' fees paid (same as fees on Supplementary Information Sheet A)				
5. Total attendance (same as attendance on Supplementary Information Sheet A)				
6. Total expenditures				
E. Solo Recitalists				
1. Number of ensembles/artists booked				
2. Number of performances				
a. Subscription series				
b. Workshops, lectures, demonstrations				
c. Educational or community programs				
d. Other (specify)				
Total, a–d				
3. Number of radio/TV broadcasts of full concerts				
4. Total artists' fees paid (same as fees on Supplementary Information Sheet A)				
5. Total attendance (same as attendance on Supplementary Information Sheet A)				
6. Total expenditures				
F. Total (Multi-Presenters *only* should complete this section *after* completing each of the relevant sections above)				
1. Number of ensembles/artists booked				
2. Number of performances				
a. Subscription series				
b. Workshops, lectures, demonstrations				
c. Educational or community programs				
d. Other (specify)				
Total, a–d				
3. Number of radio/TV broadcasts of full concerts				
4. Total artists' fees paid (same as fees on Supplementary Information Sheet A)				
5. Total attendance (same as attendance on Supplementary Information Sheet A)				
6. Total expenditures				

II. STAFF INFORMATION

Number of Current Staff	Full-Time		Part-Time	
	Paid	Not Paid	Paid	Not Paid
Artistic Direction				
Administrative				
Total				

(continued on next page)

Music Presenters Supplementary Information Sheet B (Continued)

Legal name of applicant: _____ Date: _____

III. TOTAL FISCAL ACTIVITY

	1984–85	1985–86	1986–87	1987–88
1. Fund balance at beginning of season	$	$	$	$
2. Total expenses (= VIII.A on page 29)	$	$	$	$
3. Total income (= VIII.B on page 29)	$	$	$	$
4. Surplus (deficit) at year end*	$	$	$	$
5. Accumulated surplus (deficit)	$	$	$	$
6. Other net adjustments**	$	$	$	$
7. Balance at year end	$	$	$	$

8. How much support, if any, did you receive from:	1984–85	1985–86	1986–87	
(a) State Arts Agency	$	$	$	
(b) Local government sources	$	$	$	
(c) Arts Endowment other than Music Program (specify sources)	$	$	$	
	$	$	$	
	$	$	$	

*Explain briefly your plans for reducing a deficit or utilizing a surplus:

**Explain briefly other net adjustments:

IV. OTHER ENDOWMENT GRANTS AND APPLICATIONS

List below any grant you have received from the Arts Endowment (including the Music Program) in the past two years. Also note any applications you have made or intend to make to the Arts Endowment this year. Indicate if a grant (G) or a pending application (A).

Program	*Fiscal Year*	*Amount*	*Brief Description*

Music Festivals Supplementary Information Sheet

All music festivals must include **two copies** of this completed form (both sides) in their application package. Summer festivals should note the special instructions for Section I, Performance Information, and Section III, Ticket Sales Information.

Name of Festival: _____ Date: _____

Location of Festival: _____

Name of Music Director/Conductor: _____

Name of Manager: _____

I. PERFORMANCE INFORMATION

All applicants must provide 1983, 1984, 1985, and 1986 Estimated performance information (leaving 1986 Actual-to-date blank) and submit **two copies** of this form with their application. **Summer festivals should photocopy the form before submitting it with their application. Summer festivals only** must send an updated form with 1986 Actual-to-date performance and attendance information to the Music Program by September 1, 1986. If the festival has not concluded, please note that fact. A summer festival application without this update will be considered incomplete. Incomplete applications are unlikely to be funded.

	Number of Performances					Attendance				
	1983	1984	1985	1986 Est.	86 Actual to date*	1983	1984	1985	1986 Est.	86 Actual to date*
Chamber Music or New Music										
Choral										
Jazz										
Opera										
Orchestra										
Solo recitals										
Other (specify)										
Total										

	1983	1984	1985	1986 Est.
Number of workshops, lecture demonstrations				
Number of educational or community programs				
Number of radio and TV broadcasts				
Number of recordings				
Average number of rehearsals per concert				
Orchestra services per week				

* To be completed by summer festivals only (see instructions above)

II. STAFF INFORMATION

	Number of Full-time Personnel			Number of Part-time Personnel		
	1983	1984	1985	1983	1984	1985
Paid musicians						
Paid music director/conductor						
Unpaid musicians						
Paid administrative staff						
A. Year-round						
b. For duration of festival						
Volunteer administrative staff						

(continued on reverse)

Music Festivals Supplementary Information Sheet (Continued)

Name of Festival: _____ Date: _____

III. TICKET SALES INFORMATION

All applicants must provide 1983, 1984, and 1985 ticket sales information (leaving 1986 Actual-to-date blank) and submit **two copies** of this form with their application. **Summer festivals should photocopy the form before submitting it with their application. Summer festivals only** must send an updated form with 1986 Actual-to-date ticket sales information to the Music Program by September 1, 1986. If the festival has not concluded, please note that fact. A summer festival application without this update will be considered incomplete. Incomplete applications are unlikely to be funded.

	1983	1984	1985	1986 Actual to date
Hall capacity				
Hall 1—Name: _____				
Hall 2—Name: _____				
Hall 3—Name: _____				
Average attendance per concert—Hall 1				
Hall 2				
Hall 3				
Average % of hall filled—Hall 1				
Hall 2				
Hall 3				
Average number of tickets sold per concert				
a. Number of subscription tickets sold				
b. Average number of individual tickets sold				
Total number of tickets sold				
Income from total tickets sold				
Potential ticket sales income				
Percentage of ticket sales to total income				

IV. FINANCIAL INFORMATION (FOR FESTIVAL ONLY)

	1984	1985	1986 Projected	1987 Projected
1. Fund balance at beginning of season	$	$	$	$
2. Total expenses	$	$	$	$
3. Total income	$	$	$	$
4. Surplus (deficit) at year end *	$	$	$	$
5. Accumulated surplus (deficit)	$	$	$	$
6. Other net adjustments**	$	$	$	$
7. Balance at year end	$	$	$	$

8. How much support, if any, did you receive from:	1984	1985	1986 Projected	
a. State Arts Agency	$	$	$	
b. Local government sources	$	$	$	
c. Arts Endowment other than Music Program	$	$	$	
(Specify sources at right)	$	$	$	
	$	$	$	

*Attach a separate sheet with plans for reducing a deficit or utilizing a surplus.
**Attach a separate sheet with an explanation of other net adjustments.

V. OTHER ENDOWMENT GRANTS AND APPLICATIONS

List below any grants you have received from the Arts endowment (including the Music Program) in the past two years. Also note any applications you have made or intend to make to the Arts Endowment this year. Indicate if a grant (G) or a pending application (A). Attach a separate sheet if necessary.

Program *Fiscal Year* *Amount* *Brief Description*

Jazz Management Supplementary Information Sheet

Applicants must include **two copies** of this completed form in their application package.

Legal name of applicant: _____ Date _____

Title of position for which support is requested: _____

1. Specify the duties and responsibilities of this position:

2. Is this: a) A new position? _____ b) A previously unpaid position? _____ (Note statement required)

3. State justification of need for this position and describe expected results and benefits.

4. How does this position relate to other artistic and management staff and to the board?

5. Specify the educational/professional background and qualifications which are the basis for filling this position.

6. What are your plans for continuing this position in the future without Arts Endowment support?

7. If you have received previous Endowment support for the position outlined in this application, specify the sources of funding:

	1985–86	1986–1987
1. Music Program/Jazz	$	$
2. Other Arts Endowment grants (Specify Programs) _____	$	$
3. State Arts Agency	$	$
4. Local government sources	$	$
5. Other cash contributions	$	$
6. Other grants (specify sources) _____	$	$
7. Revenues	$	$
8. Total paid	$	$

Assurance of Compliance with National Endowment for the Arts Regulations under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972.

_____ (hereafter called the "Applicant")

Hereby Agrees that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) and all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, Age Discrimination Act, and Title IX prohibit discrimination on the basis of race, color, national origin, handicap, age, or sex in any program or activity receiving Endowment support. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

_____

Applicant

_____

Applicant's mailing address

_____

_____

_____

By (President, Chairman of the Board, or comparable authorized official)

_____

Dated

Assurance Explanation

Title VI of the Civil Rights Act of 1964 provides that no person in the United States shall, on the grounds of race, color or national origin, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity receiving Federal financial assistance. Section 504 of the Rehabilitation Act of 1973 provides for nondiscrimination in Federally assisted programs on the basis of handicap. The Age Discrimination Act of 1975 provides for nondiscrimination in Federally assisted programs or activities on the basis of age. Subject to certain exceptions, Title IX of the Education Amendments of 1972 prohibits the exclusion of persons on the basis of sex from any education program or activity receiving Federal financial assistance.

As a condition to approval of a grant, Arts Endowment regulations require all organizational applicants to execute the "Assurance of Compliance" form, whether or not a comparable form has been filed with another agency.

The Applicant referred to in the form is the organization itself, whose chief executive officer or comparable official should sign. The name and title of the organization and of the official should be typed on the form. The signed original should be returned with other required materials to the Arts Endowment's Grants Office. It should be noted that signing this form indicates a commitment to comply with the four statutes referred to herein.

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Official Business

Postage and
Fees Paid
National Endowment
for the Arts
NEA-635

U.S.MAIL

For Arts Endowment Use Only: Received Returned

Cassette _____

Other _____

Music Program **Application Acknowledgment Card**

Presenters and Festivals
Jazz Management and Special Projects
Fiscal Year 1987

Please address the reverse side of this card to yourself and enclose it with your application package. Check your application package carefully against the list of items in the "How to Apply" section for your category. Incomplete applications are unlikely to be funded.

This card will be returned to you to acknowledge receipt of your application at the Endowment. In all future inquiries, refer to your application number which is:

Application Number (Endowment Use Only) Date

Music Program **ALL APPLICANTS SHOULD COMPLETE THIS CARD**

Presenters and Festivals
Jazz Management and Special Projects
Fiscal Year 1987

Application Number—Endowment Use Only Date

Name of Applicant

Contact Phone no. with area code

Address to which notification should be sent

City/State/Zip code

Please check below the category under which support is requested.

- ☐ Single-Music Presenter
- ☐ Multi-Music Presenter
- ☐ Music Festival
- ☐ Jazz Management
- ☐ Jazz Special Projects

If you are applying as a Single-Music or Multi-Music Presenter, please indicate the relevant music area(s):

- ☐ Chamber Music or New Music
- ☐ Chorus (Multi-Music only)
- ☐ Jazz
- ☐ Orchestras (Multi-Music only)
- ☐ Solo Recitalists

National Endowment for the Arts
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